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POCKET EDITION.

PHONOGRAPHY;

OR

Writing by Sound :

A NATURAL METHOD OF WRITING ALL LANGUAGES BY

One Alphabet,

COMPOSED OF

Signs that Represent the Sounds of the
Human Voice :

ADAPTED ALSO TO THE ENGLISH LANGUAGE AS A

COMPLETE SYSTEM

OF

SHORT HAND,

*Briefer than any other System, and by which a
speaker can be followed verbatim, without
the use of arbitrary marks.*

BY

ISAAC PITMAN.

FIFTH EDITION, IMPROVED.

SEVENTIETH THOUSAND.

London :

SAMUEL BAGSTER AND SONS, 15, PATERNOSTER ROW.

1842.

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ENTERED AT STATIONERS' HALL.

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INTRODUCTION.

1. THE communication of the thoughts and affections from one person to another, may be accomplished either by changes of the countenance and by gestures in general, by spoken sounds, or by written signs. On the first of these modes of conveying thought, we, in an "Introduction to PHONOGRAPHY," (which is professedly the WRITING OF SOUNDS,) have nothing to say, and shall therefore proceed at once to the subject of *spoken* and *written* language.

2. Hitherto, among all nations, there has existed the greatest disparity, in point of facility and dispatch, between these two methods of communication: the former has always been comparatively rapid, easy, and delightful; the latter,

tedious, cumbrous, and wearisome. It is most strange that we, who excel our progenitors so far, in science, literature, and commerce, should continue to use a mode of writing, which, by its complexity, obliges the readiest hand to spend at least six hours in writing what can be spoken in *one*. Why do we use a long series of arbitrary marks to represent what the voice utters at a single effort? Why, in short, are not our *written signs* as simple as our *spoken sounds*? It cannot be said that this is impracticable; for, the System of Writing here presented, is really and entirely practical, as it may at once be written with fluency and ease, and deciphered, after any length of time, with rapidity and accuracy. To the surprise and delight of the Author, it has been gradually unfolding its beauties to his research, ever since he discovered its principles a few years ago; until he is now able to present it, apparently perfect, and harmonious in all its parts. The System offers a method of really exhibiting *speech on paper*, by signs as simple and intelligible as the sounds they represent.*

* When the 8vo. Edition of Phonography was put to press, in 1840, it was considered "utopian, to hope to change the *printed* medium of intercourse of the millions who speak the English language;" but this is far from being considered visionary now.

3. The great and desirable object which the author believes he has accomplished, is briefly this; the representation of every *sound* and *articulation* that occurs in any language, by a simple and easily formed *sign*, which will readily enter into every combination required, *and which is never used to represent more than that one sound or articulation* : here, as not only every sound has a sign, but as, also, every sign represents a sound, all ambiguity ends, and all difficulty in reading what has been written, vanishes.

4. These signs being of the briefest description (simple dots and strokes), Phonography is necessarily a System of SHORT HAND; but, it must be seen from what has been stated, that it is *radically* distinct from every other that has appeared. In Phonography, it may almost be said, that *the very sound of every word is made visible*; whereas, in deciphering any former system of Short Hand, the context, the memory, the judgment, all must be called in to assist the eye. This is the great obstacle which has hitherto prevented Short Hand from coming into general use. Its *illegibility when written* has rendered it unsafe to commit our thoughts to its faithless keeping, and quite insufficient to supersede

common writing as a means of communication. It has, indeed, become proverbial, that *it is more difficult to READ than to WRITE Short Hand*. The very opposite of this is the case with regard to PHONOGRAPHY, *it is easier to READ than to WRITE it* : at the same time, it may be asserted that it is as easy to write this as any other system. It may be well here to remind the reader, although the fact is obvious, that, *swiftness* in performing writing of any kind, can be attained only by PRACTICE.

5. To any person whose desire may be awakened to learn the few marks or signs by which the sounds and articulations are represented, the following brief observations, illustrative of PRINCIPLES, and entering a little into *practice*, will prove an easy guide, either to read or write the system, in a very short space of time.

6. It is a fact but little known, that there are in the English language, not more than six essentially different simple *sounds*, usually called *vowels*, which are combined into words by not more than *thirteen** simple *articulations*, † or *consonants*, and one *aspirate*, or *breathing*. This

* Since the publication of the last edition, *h* has been rejected from the list of consonants.

† From "Articulus," Lat., *a little joint*; because the consonants

division of speech, into sounds and articulations, it may be remarked, is a natural one, and exists in all languages.

7. In the formation of the present system, the organs of speech have been carefully and minutely studied, and it has been deemed expedient to arrange the vowels and articulations, not *alphabetically*, but according to their *natural order*. Thus, the letter *p* stands first; it is the least complicated of all articulations, being formed by the very edges of the lips, and not requiring the assistance, either of the teeth, the tongue, or the palate in its production. Next in order stands *b*, then *t*, *d*, &c. The rest follow in a perfectly natural arrangement, as will be perceived upon making a few trials with the Phonographic Alphabet.

8. It has been found that the Articulations or Consonants do not consist of a long series of different formations, but that only about half the number are *essentially varied*, and that the remainder are merely the flattened sounds of the others; thus, *p* and *b*; *t* and *d*; *f* and *v*, &c., are precisely the same articulations, *modified by*

are placed among the vowels as joints to connect them, and thus form words.

being sharpened or flattened in utterance. If we followed nature, our signs to represent these would equally correspond: in PHONOGRAPHY they do; \ is *p*, \ is *b*, | is *t*, | is *d*, ʌ is *f*, ʌ is *v*, &c.; and thus not only is the memory not burdened with a multitude of signs, but the mind perceives that a *thin stroke* harmonizes with a *thin articulation*, and a *thick stroke* with a *thick articulation*; and the hand feels the consistency of writing \ for *pat*, \ for *pad*, ʌ for *fat*, and ʌ for *vat*, &c. After a few months' practice in writing the system, every pupil finds that the heavy strokes are made without any additional effort; they flow from the pen with as much facility as their corresponding heavy sounds do from the lips.

9. It has also been found that these simple articulations which have been adverted to, such as *p*, *b*; *t*, *d*; &c., are, in a vast number of words, indissolubly united with the two letters *l* and *r* into a kind of *double letter*, pronounced, however, by a *single effort*; as, for instance, the words *place* and *praise* are not pronounced "*pe-lace*," "*peraise*," but the *p* and *l*, and *p* and *r*, become actually *one*, by a trill of the tongue against the palate, while the lips are producing

the *p*. These two letters also coalesce into a single utterance in the last syllable of the words *temple*, *people*, *paper*, *cooper*, &c.

10. The natural way of expressing these combinations in writing would undoubtedly be, to effect some marked and uniform modification of the *simple* letters, which should yet leave their characteristic forms untouched : this has been accomplished in the Phonographic system ; and, in consistent and beautiful simplicity, the letter $\searrow p$, when joined with *l*, becomes $\searrow pl$; $\mid t$, with *l*, becomes $\uparrow tl$; $\mid d$, with *l*, is $\uparrow dl$; and so on with all the rest. In like manner, when combined with *r*, the hook added to the simple letter, is put on its other side, and $\searrow p$, with *r*, becomes $\searrow pr$; $\searrow b$, with *r*, is $\searrow br$; $\mid t$, with *r*, is $\uparrow tr$; $\mid d$, with *r*, is $\uparrow dr$; &c.

11. It has been further ascertained, that not only do the various articulations combine, as just described, with *l* and *r*, but that these two letters also coalesce with the others in the *opposite* direction ; thus, *l* and *p*, in utterance, become one in *help*, *pulp*, &c. ; *l* and *d* are one in *field*, *bold*, &c. ; *r* and *p* become one in *sharp*, *harp*, &c. ; *r* and *b* in *garb*, *barb*, &c. ; and the Phonographic signs for the *simple* articulations

are again used to represent these, as before, only subject to an analogous modification; thus, \searrow is *lp*, L is *ld*, \swarrow is *rh*, J is *rt*, &c., &c. In short, these two letters, *l* and *r*, appropriately called LIQUIDS, will combine, and do combine in speech, with *every other consonant, except the nasal ng (eng), both before and after*; and each double consonant, thus produced, is represented in Phonography by a single mark, formed, by the application of a simple principle, from the letter with which the liquid enters into combination.

12. A word as to the *Vowels*, or *Sounds* of the language. There are in the English language about forty *sounds*, reckoning both the simple and compound, but there is not any such amount of *signs* to be learned; a serious difficulty would indeed exist if there were. By the discovery of their real affinities, they admit of a most simple arrangement. The vowels, like the articulations, separate into two great classes; those having a *full*, and those having a *sharpened* pronunciation. If the word *feet* be distinctly pronounced, and then immediately the word *fit*, it will be perceived that the vowel in *fit* is actually nothing but the sharpened sound of that in *feet*.

13. The following list exhibits all the pure vowel sounds. The reader is requested to pronounce them aloud in natural gradation, and to mark them carefully.

1. e.	4. au.
2. a.	5. o.
3. ah.	6. oo.*

Each of these vowels has also a sharp sound; thus No. 1. *the vowel in feet when short, is heard in fit.*

2. mate met.

3. path pat.

4. law lot.

5. note nut.

6. fool full.

They are numbered for ease of reference.




14. A little attention to what follows, will insure the right understanding of the principle upon which the short hand *signs* for these vowels are arranged. A line of writing necessarily occupies a certain space upon the paper, and this is taken advantage of in Phonography to make a simple *change in the position* of the vowel-

* To these add, as a seventh pure vowel, the sound *uh*, heard in the French *le, ne*, &c., and the list includes all the single vowels that are to be found in any language. This sound is also heard in many English words; as, "*What's o' (uh) clock!*" "*The (thuh) price of wheat has risen to (tuh) day.*" "*Theatre,*" (the uh tre), &c. For the method of expressing it, and other vowels that are not found in the English language, see the Appendix.

sign, answer all the purposes of a multitude of different characters. For instance, the sign for the vowel sounds, 1, 2, 3, is a *full point*, placed before or after the articulating letter, as the case may be. If we would write the name of our common afternoon beverage, the articulation *t* is used, with the vowel No. 1, thus *t'*. It will be perceived that the vowel sign is at the *upper* part of the *t*: the same sign represents No. 2, if placed against the *middle* of the *t*, thus *t'*. *Tay*, a river in Scotland: and it stands for No. 3, if against the *lower* part of the *t*, thus *t*. *tah*, a child's "thank you." The sharpened sounds of these three vowels occupy the same positions; but, as in strict consistency with their character they should be, they are made *fine points* instead of *full* ones, thus, *t'* *t'* *t'*.







15. The vowel sounds, 4, 5, and 6, are represented by the simple sign *`*; and the position of each one is determined on the same principle. No. 4, used after *t*, is *t'* pronounced *taw*; the 5th *t'* *toe*; and the 6th *t'* *too*. Then come the sharpened sounds of these three, which are exactly similar, but thin, thus *t'* *t'* *t'*.

16. From these six pure or simple vowels, a double series of *compound* ones is produced.

They are expressed in long hand by prefixing the letters *y* and *w* to the simple vowels, *e*, *o*, &c.; thus *e* becomes *ye* and *we*; *o* becomes *yo* and *wo*, &c., &c. The *y* (which is in fact the vowel *e*) and *w* (which is really *oo*) here *coalesce* with the vowel that follows, and a *single* sign should, therefore, represent them. Phonography, from its own resources, and without the least change of principle, meets the demand, and points out a just and simple mode of writing these compound yet perfectly united vowels. It represents the *y* compounds by a small curve, thus  for Nos. 1, 2, 3; and thus  for Nos. 4, 5, 6: and the *w* compounds by the same signs, but placed thus . The preceding explanation of the position of the simple vowels applies equally to these; and adapts them, small as is their number, to every varied requirement.

17. The double vowels, *i*, *oi*, and *ou*, form part of another series, which includes also, several foreign and provincial sounds. They are produced by the union of the intermediate vowels, Nos. 2, 3, 4, 5, with Nos. 1 and 6.

18. As a system of SHORT HAND, Phonography takes the first place; its signs are simpler and briefer than those of any other system, and

shorter than Taylor's by at least *two fifths*. For instance, in Taylor's system, the word "*print*" is written  in Phonography  The word "*sprinkled*" is, by Taylor, written  in Phonography it is  The word "*screw*," by Taylor's mode, is  in Phonography  The comparison needs no comment ; but it may be observed that there are no words written in a longer manner in this system, than in the other.

19. Many other points, of equal interest, might be noticed ; but, let it suffice to say, the system harmonizes in all its parts ; and, however viewed, presents simplicity as its beauty, and commends itself to notice by its adaptation to our wants.

20. Particular attention is called to the general truths exhibited in this introduction ; for, beyond them, there is scarcely any difficulty. Indeed, so reduced is every portion of the system to certain and easily understood principles, that the perception of one part almost necessarily leads to the attainment of the rest.

Phonographic Institution, Bath.





May, 1842.





INSTRUCTIONS





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


The pupil should first learn the Phonographic Letters, taking them in the natural order of pronunciation. He is recommended to learn the consonants first, then the vowels, because *the vowels are placed to the consonants*.*

There are only 13 consonants in the English language; namely,




4 Mutes,  P,  T,  CH,  K;

with their flat sounds,  B,  D,  J,  G:

4 Semi-vocals  F,  TH,  S,  SH;

& their flat sounds,  V,  T,  Z,  ZH:

2 Liquids,  L,  R:

3 Nasals,  M,  N,  NG.

From these the double consonants are formed, by adding a *hook* on the RIGHT-HAND side for *l*, as


* A "PHONOGRAPHIC COPY-BOOK" is prepared for learners, price 6d. By filling up its pages according to the printed copies,

$\searrow p$, $\searrow pl$, $\searrow lp$; and on the LEFT HAND side for r ; as, $\searrow pr$, $\searrow rp$. It will be seen, that, the characters for lp and rp , are the same as those for pl and pr , reversed. Pl and pr have the hook at the *beginning*, because these letters generally *commence* words; and lp and rp have the hook at the *end*, because they always *conclude* words: these observations apply to all the other hooked letters. So, from $| t$, are formed $\lceil tl$, $\lceil tr$, $\lfloor lt$, $\lfloor rt$, and $\rangle tn$ in the same upright posture. $Pt \searrow$ is a stroke half as long as $\searrow p$. All the double consonants are derived from the single ones in the same manner; and, from the double consonants, the treble ones are formed; thus, $\searrow pr$, $\searrow spr$, $\searrow prd$, $\searrow rp$, $\searrow rps$, &c.

Then learn the six single vowels, $\cdot e$, $\cdot a$, $\cdot ah$; $\cdot au$, $\cdot o$, $\cdot oo$; from which all the double and treble vowels are derived, both as to *sound*, and the *position* which the Short Hand marks occupy.

the pupil will be led, in three lessons, from the formation of letters, to the writing of words and sentences. Should he require any further instruction, the author will be happy to correct his exercises through the post, terms 1s. per lesson. After the correction of from three to six lessons in this way, according to the pupil's ability, he will be perfected in the science. Each lesson may occupy about two pages of letter paper, taken from the Bible, the Spectator, or any other well known book, written on lines, every other line being left blank, for corrections and remarks. Payment may be made in postage stamps. Address, Mr. ISAAC PITMAN, 5, Nelson-place, Bath. It is not absolutely necessary that Phonography should be written on lines, they are merely an advantage to the learner, equally as they are in acquiring a knowledge of long hand. *Ruled* paper rather than *plain* is, however, at any time to be *preferred*.

THE SYSTEM.

 The Diagram in the gilt title, on the cover, contains all the letters of the Alphabet, each stroke being considered to be of two 'lengths, full length and half length, and the central part which furnishes the vowels, being reckoned both heavy and light.

SINGLE VOWELS.

Long.

Short.

1	ē	·	the	ɪ	·	in
2	ā	·	mate	ě	·	met
3	ah	·	a,ah!	ǎ	·	and,an
4	au	·	all	ō	·	of
5	ō	·	Oh!	ũ	·	nut
6	ōō	·	to	ōō	·	should

DOUBLE VOWELS.

Y. SERIES.

yē	·	year-s	yī	·	*
yā	·	yea	yě	·	yet
yah	·	yahoo	yǎ	·	yam
yau	·	yawn	yō	·	beyond
yō	·	yoke	yũ	·	young
yōō	·	your-s	yōō	·	*

W. SERIES.

wē	·	we	wī	·	with
wā	·	where	wě	·	were
wah	·	*	wǎ	·	quack
wau	·	water	wō	·	was
wō	·	woe	wũ	·	one
wōō	·	woo	wōō	·	would

ANGULAR SERIES.

ɪ^v I, || oi[^] voice || ou[^] our-s

TREBLE VOWELS.

wɪ^l why || wou[~] wound

REMARKS.

The Short Hand marks for the Vowels, are, the small dots, strokes, curves, and angles. The upright stroke is the letter i, placed with them to indicate their exact position; the vowels being placed against the beginning, or middle, or end, of the consonants. See the "Method of Placing the Vowels" in the next Page. The words the, in, &c., in Roman type are Arbitrary Words, that is, the vowels ALONE, are written for such words. "Mate," "met," &c., in Italic, are merely examples containing the sounds of the vowels to which they are placed. An asterisk * indicates that, in English, the sound is not used.

There exist other vowels which belong to the Angular Series and to the List of Treble Vowels, but they occur only in Foreign Languages and Provincialisms. They may be seen in the Appendix.

The Aspirate (h) is represented by a Comma turned backwards. See Rule 2. (h.)

METHOD OF PLACING THE VOWELS.

	e	a	ah	au	o	oo
P						
T						
CH						
K						
F						
TH						
S						
SH						
L						
R						
M						
N						

REMARKS.

In the above table, the vowel is in every instance placed after the consonant; thus, the first line is, pe, pa, pa, pau, po, poo; the second line, te, ta, tah, &c. If the vowel be required before the consonant, it is, of course, written on the other side; thus,

ep ap ahp aup op oop

It will be seen that the strokes which represent the vowels Nos. 4, 5, 6, may point in any direction; they are generally most conspicuous when placed nearly at right angles with the consonants; but, when they are written for Arbitrary Words, they must always slope as in page 21.

The Double and Treble Vowels are also written in the same way as are the single ones in the above table, except that they must never be turned about to the different positions of the consonants, but preserve a uniform direction.

SINGLE CONSONANTS.

Nature of the Sound	Long Hand Letter	Name	Short Hand Mark	Word represented by it.
Mutes.	P	pe	\	upon
	B	be	\	been
	T	te	|	that
	D	de	|	do, done
	CH	che	/	which
	J	je	/	Jesus
	K	ke	—	come
	G	ge	—	gave
Semivocals.	F	ef	⌒	for-e
	V	ve	⌒	have
	TH	eth	(	thought
	TH	the	(	them
	S	es	)	system
	Z	ze	)	it is
	SH	esh	⌒	shall
Liquids.	ZH	zhe	⌒	enthusiast
	L	el	⌒	Lord
	R	ar	⌒	are
Nasals.	M	em	⌒	may
	N	en	⌒	no
	NG	eng	⌒	language

The horizontal letters, and the loop s, when standing *above the line*, represent another word; thus,

K	—	king
G	—	give-n
S	o	society
Z	o	is
M	⌒	me, my
N	⌒	any
NG	⌒	thing

REMARKS.

The letters s and z have each another form, namely, a loop or small circle. The loop is to be always used excepting when it is necessary to place a vowel to s. Such words as *sigh*, *use*, &c., that contain no other consonant than s, must be written with the stroke; but the loop should be used where there is another consonant, against which to place the vowel; as, *soap*, *case*.

This additional character for s and z represents the following words; o so, o as.

R may also be written as a straight up-stroke, thus / when it is more convenient.

Write Ch and j, downwards Sh, zh, and l, may be struck either upwards or downwards.

All the other letters are to be written from the top to the bottom, or from the left to the right.

DOUBLE CONSONANTS, WITH

P1 \	principle	pr \	particular	lp \	help
B1 \	publ ^{ic} _{ish}	br \	ro-member	lb \	will be
T1 f	little	tr f	truth	lt l	difficult-y
D1 f	dellver-y	dr f	order	ld l	world
Ch1 /	children	chr /	natur ^e _{al}	lch /	leech
J1 /	individual	jr /	Jerusalem	lj /	ac-know- ledge
K1 —	calculate	kr —	character	lk —	look
G1 —	glor ^y _{ify}	gr —	great	lg —	Holy Ghost
F1 \	follow	fr \	from	lf \	alphabet
V1 \	evil	vr \	e-very	lv \	salvation
Th1 (	catholic	thr)	through	lth (	health
Th1 (	they will	thr)	they are	lth (	will they
Sh1 /	essential	shr /	sure	lsh /	establish
Zh1 /	usual	zhr /	pleasure	lzh /	leisure
Lr /	already	Rl \	rule		
Ml \	multitude	mr \	mercy	lm \	almost
Nl \	external	nr \	manner	ln \	alone
Ngk \	thank	ngg \	ang ^{er} _{ry}		

The Horizontal and Half sized Consonants, when

Tn)	continual	dn)	Providence	chn)	Christian
Kl f	call	kr f	Christ	lk —	like
Gl f	Engl ^{and} _{ish}	gr f	degree	lg —	league
Ft \	lift	fn \	infinite	vd \	believed
Ml (	multiply	mr (	Mr.	lm (	Almighty
Nl (	internal	nr (	nor	ln	line
Ngk \	think	ngg \	single		

THEIR ARBITRARY WORDS.

rp	↘	represent	pt	↘	<i>kept</i> ↗		
rb	↘	arbitrary	bd	↘	<i>robed</i> ↗		
rt	↘	art				tn	↘ town
rd	↘	word				dn	↘ down
rch	✓	righteous ^[ness]	cht	/	<i>stretched</i> ↗	chn	↘ question
rj	✓	large	jd	/	engaged	jn	↘ general
rk	↗	remark	kt	—	subject	kn	↘ can
rg	↗	regard	gd	—	good	gn	↘ against
rf	↘	perfect	ft	↘	after	fn	↘ fancy
rv	↘	observe	vd	↘	beloved	vn	↘ advantage
rth	↘	forth					
rth	↘	are they					
rsh	↘	worship	sht	↘	<i>rushed</i> ↗	shn	/ station ^p
rz	↘	*	zhd	↘	*	zhn	/ vision ↗
						[mp	↘ improve-d
rm	↘	firm	mt	!	met	md	! made
rn	↘	return	nt	↘	unto	nd	↘ under
			[nch	↘	French	nj	↘ arrange

placed above the line, represent another word; thus,

jn	↘	religion	jd	/	obliged		
rk	↘	require	kt	—	object	kn	↘ consequent
rg	↘	rigorous	gd	—	God	gn	↘ begin
vn	↘	even				[mp	↘ importance
rm	↘	form	mt	!	meet, might	md	! immediate-ly
rn	↘	morning	nt	↘	not	nd	↘ mind
			[nch	↘	inch	nj	↘ ingenious

LIST OF THE ARBITRARY WORDS






A	call	external	in
Acknowledge	can	F	inch
advantage	catholic	Fancy	individual
after	character	firm	infinite
against	children	follow	ingenious
all	Christ	for-e	internal
Almighty	Christian	form	is
almost	come	forth	it is
alone	consequent	French	J
alphabet	consider	from	Jerusalem
already	continual-ly	full	Jesus
an	D	G	K
and	Degree	Gave	King
anger	deliver-y	general	knowledge
angry	difficult-y	give-n	L
any	do	glorify	Language
arbitrary	done	glory	large
are they	down	God	league
arrange	E	good	leech
as	Engaged	great	leisure
B	England	H	lift
Been	English	Have	like
begin	enthusiast	he	line
believed	essential	Holy Ghost	little
beloved	establish	I	look
beyond	even	immediate-ly	Lord
C	every	important	M
Calculate	evil	improve-d	Made

ARRANGED ALPHABETICALLY.

















manner ˘	P	secret ˆ	truth ˆ
may ˘	Particular ˘	separate ˘	U
me	perfect ˘	shall ˘	Upon ˘
meet ˆ	pleasure ˘	should ˘	unto ˘
member ˘	principle ˘	single ˘	under ˘
mercy ˘	Providence ˘	so ˆ	usual ˘
met ˆ	public ˘	society ˆ	V
might ˆ	publish ˘	spirit ˘	Very ˘
mind ˘	Q	spiritual ˘	voice ˆ
morning ˘	Question ˘	street ˘	W
Mr. ˘	R	strong ˘	Was ˘
multiply ˘	Regard ˘	strength ˘	water ˘
multitude ˘	religion ˘	subject ˘	were ˘
my	remark ˘	sure ˘	where ˘
N	remember ˘	system ˘	which ˘
nature ˘	represent ˘	T	who ˘
natural ˘	require ˘	thank ˘	will be ˘
no ˘	return ˘	that ˆ	will they ˘
nor ˘	righteous ˘	the ˆ	with ˘
not ˘	righteousness ˘	them ˘	word ˆ
O	rigorous ˘	they are ˘	world ˘
Object ˘	rule ˘	they will ˘	worship ˘
obliged ˘	S	thing ˘	would ˘
observe ˘	Sacred ˆ	think ˘	Y
of ˘	sacrifice ˘	thought ˘	year-s ˘
order ˆ	salvation ˘	through ˘	yet ˘
our ˆ or ˘	Saturday ˘	to ˘	your-s ˆ
ours ˆ or ˘	scripture ˘	town ˘	

TREBLE CONSONANTS.

A series of Treble Consonants is formed from
 pr, tr, chr, kr; rp, rt, rch, rk;









       

and their flat sounds, br, dr, &c., by turning the
 hook into a circle; thus,









<i>To be used only at the be- ginnings of words.</i>				<i>To be used only at the endings of words.</i>			
spr		schr		rps		rchs	
sbr		sjr		rbs		rjs	
str		skr		rts		rks	
sdr		sgr		rds		rgs	

The stem of the letter must here be supposed to be
 the *pr*, *br*, *rp*, &c., and the circular part, as the *s*;
 consequently, a vowel may be placed to the *pr*, &c.,
 either *before* or *after*, whenever it is required; thus,









supper, spree, sober, sweeter, straw, strange, cedar,

sojer (soldier), seeker; screech, Segrave, swagger,







harpies, purpose, herbs, hurts, arches, works.

















Some of these Treble Consonants represent

ARBITRARY WORDS.































spiritual, strong, strength, consider, scripture, sacrifice.

When *s* is added to the *single* consonants, *p, t, &c.*, it is placed *on the other side* of the stroke ; thus,

sp		sch		ps		chs	
sb		sj		bs		js	
st		sk		ts		ks	
sd		sg		ds		gs	





Here, also, a vowel may be placed to any part of the stroke, and it must be considered as belonging to the *stroke*, and not to the *circle* ; thus,

sip,	speak,	sob,	sit,	city,	set,	sight,	stay,	sad,
								
such,	siege,	sage,	seek,	sake,	sack,	sky,		
								
heaps,	propose,	pass,	toss,	waits,	twice,	dues,		
								
cheese,	choose,	wages,	kiss,	axe,	six,	guess.		
								

HALF-LENGTH TREBLE CONSONANTS.

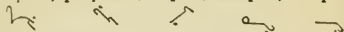
Another series of Treble Consonants is formed from all the *HOOKED letters*. By making them half their usual length the power of *t* or *d* is added, in the same manner as *p* shortened becomes *pt*, and *b*, *bd*, &c. ; thus,

plt or pld, prt or prd, lpt, rpt, blt or bld, &c.

The following are examples of the most useful of these letters :—

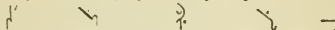
P. Trampled, prepared, report, scalped, carped.



B. Fabled, bubbled, labored, Robert, absorbed.



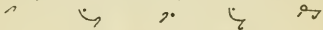
T. Titled, bettered, yesterday, pelted, carted.



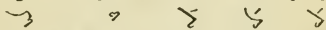
D. Meddled, embroidered, boarded, scolded.



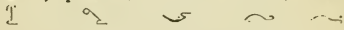
CH. Chilled, featured, charity, filched, scorched.



J. Endangered, wagered, bulged, forged, purged.



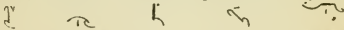
K. Trickled, sparkled, hankered, milked, marked.



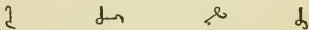
G. Struggled, wriggled, mingled, beggared, sugared.



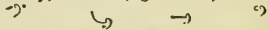
F. Trifled, muffled, differed, proffered, ingulfed.



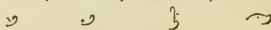
V. Traveled, discovered, resolved, deserved.



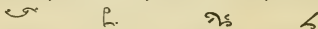
TH, TH. Authority, fathered, gathered, withered.



SH, ZH. Ushered, assured, treasured, measured.



M. Enameled, stammered, overwhelmed, charmed.



N. Tunneled, garnered, bannered, discerned.



QUADRUPLE CONSONANTS.

In conformity with the principle which has been laid down, that *k* and almost every other Phonographic letter, when written half as long as usual, acquires the additional power of *t* or *d*; it follows that σ *skr*, when shortened, must become σ *skrt* or *skrd*, and \sphericalangle *spr*, \sphericalangle *sprt* or *sprd*, &c. The following Quadruple Consonants are thus produced, in strict analogy of formation:—

sprt or sprd \sphericalangle	|	schrt or schrd η
sbrd \sphericalangle	|	sjrd η
strt or strd η	|	skrt or skrd σ
sdrd η	|	sgrd σ

A few of these will be found *very* serviceable in writing; first, as

ARBITRARY WORDS.

\sphericalangle spirit, \sphericalangle separate, η street, η Saturday,
 η considered, σ secret, σ sacred.

Secondly, as letters having *of themselves*, an approximation to the sounds of some words. See Rule 4, (*b*).

A vowel may be added to the STROKE PART of *these* letters, as in the words

support, sobered, sturdy, succoured, swaggered.





























\sphericalangle \sphericalangle η σ σ

The half length of \sphericalangle *rps*, η *rts*, &c., would in like manner make \sphericalangle *rpts*, η *rtds*, &c.; but as these are combinations which do not occur in speech, the characters are not used.

PREFIXES.

The syllables which most frequently occur as *prefixes*, such as *circum*, *discom*, &c., are each represented by some prominent letter that is found in its sound; thus, *d* in *discom*, *s* in *circum*. In writing, place this letter *near to the following part of the word*, as in the examples below. The *commonest* prefix in the language, *com* or *con*, is made by a small dot, at the commencement of the consonant which next follows it in the word: *accom* is expressed by a *heavy dot*.

ALPHABETICAL LIST OF PREFIXES.

accom .	accompany		accommodate	
circum o	circumstance		circumscribed	
co _n ^m .	common		conclude	
disco _n ^m |	discomfort		disconcert	
inco _n ^m ~	incomplete		inconstant	
ind _{is} ^e <	independent		indispose	
int _{ro} ^{er} <	interest		introduction	
magn _i ^a ~	magnanimity		magnify	
reco _n ^m ~	recommend		reconcile	
self o	selfish		selflove	
ship ~	shipmaster		shipwreck	
signi o	signify		signification	
trans |	transpose		transfer	
unco _n ^m ~	uncommon		unconcern	

AFFIXES.

Various common *affixes* are also represented by some single letter, written separate from the preceding part of the word. Next to the syllable *tion*, *sion*, *cion*, &c., pronounced *shun*, and which is provided for by the double letter *shn*, the most frequent ending in the English language is *ing*, which is written by a small dot at the end of the preceding consonant, as *e. sending*. The plural, *ings*, is a larger dot, as *ṡ sittings*.

ALPHABETICAL LIST OF AFFIXES.

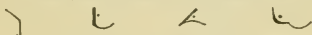
bility \	possibility ∖	solubility ∖
burg →	Hamburg →	Oldenburg →
dom |	wisdom ṡ	random ∼
gr ^{phic} _{phy} ←	Phonography 2	Geography /
ing .	trying ṡ	marking ∼
ings .	meetings !	offerings ∖
ly ∩	truly ṡ	wisely ṡ
ment ∩	commandment ∩	condiment |
scription ∩	superscription ∩	description |
ship ∩	lordship ∩	sonship ∩
self ○	myself ∩	himself ∩
selves ○	ourselves ∩	themselves (○
ward ṡ	hitherward ṡ	homeward ∩
warded ṡ	forwarded ∩	rewarded ∩

ON THE JOINING OF THE CONSONANTS.

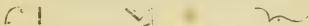
THE following remarks are offered to the reader's attention, instead of a joining table of the Consonants:—

All the Consonants in a word should be written without taking off the pen; the second letter commencing where the first ends, and the third being continued from the end of the second, &c.; thus,

p t (pat), d n (den), j m (gem), v n (vain),



l k d (liquid), B r t (Beyrout), r m n (remain).



In joining the *simple* letters to each other, there can be no difficulty experienced; but in attaching the circle *s*, and in the use of the hooked double consonants, the pupil might, without assistance, be sometimes at a loss. The following instructions on these points, will, it is believed, remove every difficulty.

The manner in which the circle *s* is joined to a straight letter, either at the commencement or end of a word, has been shewn at page 29. It is to be written in precisely the same way, if the other end of the stroke has a hook; thus,

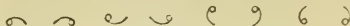
Selby, salt, sort, sealed, sword, search, silk,



please, bless, trees, dress, cross, grease, glass.



When *s* is joined to a *curved* letter, the circle should follow the direction of the sweep of the curve ; thus, *sm, ms, sn, ns, sth, ss, ths, ss* ;



not *sm, ms, sn, ns, &c.*

But when *s* comes between two other consonants, the circle should be turned in the way that is found most expeditious ; thus,

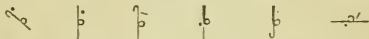
rust, cost, post, chest, must, nest, fast ;



not *rust, cost, post, must, &c.*

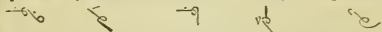
S between two straight lines running in the same direction, should be joined like *s* at the end of a straight letter ; thus,

precept, taste, trust, deceit, desert, Cassock.



When *s* comes in contact with a *hooked* character, the circle must be turned so as to accommodate itself to the formation of the hook ; thus,

express, possible, Exeter, disciple, personal.



Sometimes the hook will not be perfectly formed, as in *Gospel, explain, Bristol, Manchester, obscure* ;

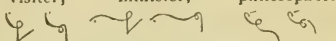


still, such words cannot easily be mistaken.

There are a few instances in which the *hook* does not follow the circle *s* with facility ; in these cases

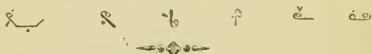
it is better to write the two letters of which the hooked character is composed ; thus, the first way of expressing the following words is the best,

visiter, minister, philosopher.



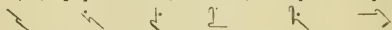
When it is requisite to join *s* to a *right hand side* hook, at the beginning or end of a word, it must be made rather smaller than usual ; thus,

supplication, sable, holds, settle, cycle, silks.



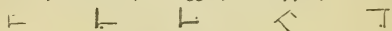
The following words contain *hooked* letters in various positions :

people, paper, table, trickle, draper, cooper.



When the hook comes between two lines that make a right angle, it will lose part of its length ; as,

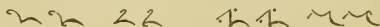
Tucker, decree, dagger, chopper, cattle ;



this, however, will be sufficiently distinct.

In a few cases, when no hook at all can be produced, it is well to attach it after the other part of the word is written ; thus, write the following words as in the first pattern, then add the hook as in the second method :

former, charmer, Redeemer, novel.



RULES FOR WRITING,

Illustrated by Examples.

RULE 1. WRITE BY SOUND.

Notice accurately the sounds of which a word is composed, and write the Short Hand letters which represent them; thus, the word "knew" consists of the two sounds *n, u*, which are written thus, . See also the examples, (tr,ōō,) *true*; (d,ā,) *day*; (au,t,) *ought*; (d,ē,kn,) *deacon*; (th,ā,) *they*; (wē, p) *weep*; (n,l) *nigh*; (k, ou) *cow*.

It is not always necessary to write *every vowel*; thus, (ĩ,ns,ns,) *incense*; (s,nt,) *cent*; (n,m) *name*; (kn,tr,ē) *country*; *cart*; (k,ũ,rj,) *courage*. As the safest rule, with respect to the insertion or omission of vowels, the pupil is recommended to put in as many as will enable himself or any other Phonographer to read his writing with ease.

Whenever, in the common spelling, two conso-

nants of the same name come together, as *one* only is pronounced, more than one need not be written; thus, { (ă,t,nd,) *attend*; and so of many other points, too obvious to require notice: but, seeing that not more than one word in a thousand is *pronounced* as it is *spelled*, it is impossible here to enter into full directions for the discovery of the sound of every word from its spelling. The sounds contained in any word, must be ascertained by the ear; their *phonographs* should then be written.

Pronounce all the letters according to their real POWER, and not according to their old NAMES. *This is a point of great importance*, and attention to it will very much facilitate the pupil's progress.

The true sounds of the vowels are contained in the words that are placed after them in page 21. The *short* vowels should preserve the names of the *long* ones with the addition of the word "short"; thus, ŏ is to be called "short *au*," wī "short *we*," &c.










H is to be called "the *aspirate*."

The phonetic names of the Single Consonants are given in the Table, page 23.

The Double Consonants are to be pronounced thus:

pl,	pr,	lp,	rp,	pt;	bl,	br,	lb,	rb,	bd;
↙	↘	↘	↘	↘	↘	↘	↘	↘	↘
pil,	pir,	elp.	arp,	ept;	bil,	bir,	elb,	arb,	ebd;
tl,	tr,	lt,	rt,	tn;	dl,	dr,	ld,	rd,	dn;
⌈	⌈	⌈	⌈	⌈	⌈	⌈	⌈	⌈	⌈
tll,	tir,	elt,	art,	tin;	dil,	dir,	eld,	ard,	din;

chl, chr, lch, rch, cht, chn ; jl, jr, lj, &c. ;

        
chil, chir, elch, arch, echt, chin ; jil, jir, elj, &c.,

and so on with all the others that are formed from the Single Consonants in the same way :

lr, rl, mt, md, mp, nt, nd, nch, nj.









        
lir, arl, emt, emd, emp, ent, end, ench, enj.

Pronounce *ngk* like the word *enk*.









Pronounce *ngg* like *engle*, omitting the *l*.

The following are the names of the Treble Consonants :









pld, prd, lpt, rpt ; bld, brd, lbd, rbd ;

       
pild, pird, elpt, arpt ; bild, bird, elbd, arbd ;

tld, trd, ltd, rtd ; dld, drd, ldd, rdd ;









       
tild, tird, eltd, arted ; dild, dird, elded, arded ;

chld, chrd, lcht, rcht ; jld, jrd, ljd, rjd.

       
child, chird, elcht, archt ; jild, jird, eljd, arjd.

The others of this class follow in a similar way :

spr, sbr, str, sdr, &c. ; rps, rbs, rts, rds, &c.

       
spir, sbir, stir, sdir ; arps, arbz, arts, ardz.

The Quadruple Consonants should be similarly pronounced, each as *one syllable* ; thus,

sp^{rt} or sprd, str^t or strd, sk^{rt} or skrd, &c.

o

q

σ

spirt or spird,

stirt or stird,

skirt or skird.

RULE 2. CONSONANTS.

(a) Nearly all the consonants are written from the top downwards; as, \backslash *p*, $|$ *t*, $/$ *ch*, \curvearrowright *pld*; or, from the left to the right; as, $-$ *k*, \frown *m*, &c. The only exceptions to this rule will be found under the subdivisions, marked *l*, *r*, and *shn*.

(b) When a consonant is repeated, if it is a straight line, make a stroke twice the usual length; thus, \backslash \backslash *b, b*, in \backslash *bib*; if it is a curve, as \smile \smile *n, n*, in *none*, let the two curves be joined; thus, \smile *none*.

(c) Join the consonants of a word together, without taking off the pen; thus, *sense* contains o *s*, \smile *n*, o *s*, which are connected thus, \cup See also, \swarrow *turmoil*, \searrow *physical*, and the examples given in the chapter on the Joining of the Consonants, page 34.

(d) Whenever a SHORT *straight letter* follows a long one in the same direction, without an angle, the pen should be taken off; thus, \bar{l} (*d, ð, md*) *deemed*; or, as every short letter is a double consonant, it is sometimes better to write the two single letters of which it is composed; thus, $\overline{\hspace{1cm}}$ (*kr, ě, k, t*) *correct*. It would not do, to put the half length letter, (*kt*), at the end of the other, (*kr*), as they might be

mistaken for one letter. (*kr*) made a little too long, or two letters (*kr*, *k*,) not made long enough.

(*e*) There are many words, which, containing double and treble letters, may be written in more than one way; it will be worth the pupil's while to choose, by a little attention, the neatest and best form; thus, *ε evident*, should be written with the letters *ě, vd, nt*, rather than, *ě, v, d, nt*; also, *Ϸ (con, vn, nt), convenient*, is better than *Ϸ (con, v, n, nt)*. Numerous examples, illustrative of this rule, will be found in the *Phonographic Journal*; which is published monthly, in the phonographic character.

(*f*) If a word would reach too far below the line, take off the pen; as,

footstep, steadfast, substituted, constituted;

but, very few words of this kind will occur.

(*g*) It occasionally happens that a hooked letter will not join with the preceding or following letter; in such cases the pen must be taken off, or the word be written in another way; thus,

defensible,

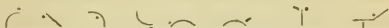
Georgium Sidus,

partner.

(*h*) The Greek aspirate *ε* is used in Phonography for the letter *h*; thus,

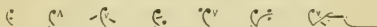
beat, inhabit, inherit, white, when, overwhelm.

As the *h* is of little practical value, it may always be omitted without causing any difficulty in reading ; as bill, heap, hair, half, him, whom, haughty, cohere.



When a word consists of *h* and one or more vowels, also when *h* comes in connection with two or three vowels in any word, the aspirate may be increased to the size of a *consonant*, and the vowels placed to it ; thus,

hay, aboy ! Ohio, Ahoah, Ehi, Abalah, hieroglyphic.

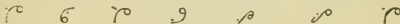



(*l*) Except *ch* and *rch*, which are always made downwards, and the upstrokes *r* and *rl*, every full-sized *right inclined* letter, such as *l*, *sh*, &c., may be struck either upwards or downwards, at the discretion of the writer* ; thus,


lecture, life, fresh, cash, Mitchell, Fisher.



(*ls*) When either of these right-inclined sloping letters is joined to the loop *s* only, strike it *downwards*, that all who write the system may agree ; thus, sell, less, soul, sash, satchel, search, seller.



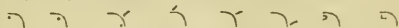
(*r*) *R* may be written two ways, either as a *CURVE downwards*, thus,  or as a *STRAIGHT upstroke*,

* The heavy strokes *j*, *zh*, and *lr*, cannot be struck upwards with a *pen* ; with a *pencil* they may. The pupil must be careful not to write *upwards* any letter that does not slope thus, 

This caution is necessary, because it sometimes happens that a learner will make the perpendicular *t* or *d* upwards !

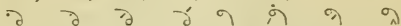
thus, / The proper alphabetical form of the letter is the *curve*, which must always be used when *r* stands alone; thus,

ear, air, arrow, raw, roe, rue, war, wire;



also, when a word contains no other consonant than *r s*; as,

hears, hers, oars, rose, sir, sorry, sore, sour.



In all other cases the pupil may use either of the forms, according as he finds it most convenient in conjunction with the other letters; the upstroke should be generally preferred.

(*rl*) *Rl* has also two forms, the *downward heavy curve*, as in the alphabet, and a *hooked upstroke*,

thus, / The same rule must be observed here as with *r*; the upstroke should never be written when standing alone, or joined to *s* only, that it may not be confounded with *rch*. This hooked upstroke will become the treble consonant *rld*, when made half length; as in —> *curled*, &c.

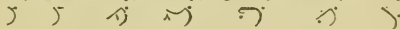
(*s*) The stroke *s* is to be written in the following cases only; when a word begins with a vowel followed by *s*; as,





ease, ask, asked, ways, ice, eyes, oyster, useful;











or, ends with a vowel preceded by *s*; as,

see, saw, rosy, noisy, greasy, heresy, busy;














also, whenever it is necessary to put a vowel to *s* ;
as,  or  *genius*,  or  *Eleazar*.

S may be repeated either by writing both the stroke and the circle, or by making a loop twice the usual size* ; thus,



guesses,	glasses,	supposes,	dressers.
 	 	 	 

(*shn*) The small sized right-inclined letters
/ shn, */ zhn*, *┐ sht*, and *┐ zhd*, are *upstrokes*, and
/ cht, */ jd*, *┐ chn*, and *┐ jn*, which are the same
marks, are written *downwards* ; thus,




					
scratched,	touched,	raged,	mixture,	gudgeon.	
					




* The repetition of *s* generally occurs with the vowel No. 1 between.
In reading, it may therefore be assumed, that the large circle represents the syllable *sis* or *siz* or *zis*.

A word that contains no other consonant than *ss*, must be written with the stroke and the circle, or the circle and the stroke, as may be convenient ; thus,

cease,	seize,	says,	sancy,	size,	assizes,	Swiss.
						

When the circle *s* is written by *itself* for an arbitrary word, it should be struck round in the way that the hands of a clock move ;

thus,    If the learner will make half a dozen circles in this way, and then the same number backward, as the letter *s* is written, he will find the former to be the more expeditious method.

When the circle *s* is joined to another letter, no pains need be taken in common writing to make the circle heavy ; thus,  *noise* (which is pronounced *n,oi,z*),  *pays* (*p,a,z*),  *teas* (*t,e,z*.)

When *shn* or *zhn* follows *n*, or comes into connection with the upstroke *r*, make it *curve* to the left, to render it distinct; thus,

nation, mention, coercion, dictionary, derision.



The letters *rch* and *nj* are written downwards.

RULE 3. VOWELS.

For the "METHOD OF PLACING THE VOWELS" to single consonants, see the table, page 22.

(a) But, when a vowel comes *between two consonants*, if it is a *first or top place vowel*, (that is, No. 1, or 4,) place it *after the first consonant*; as *keep*, not *keep*; *quoit*, not *quoit*

(b) If it is a *second or middle place vowel*, (No. 2, or 5,) it may be written, either *after the first consonant*, as *came*; or *before the last*, as *cut*, or *cut*

(c) But, if it is a *third or bottom place vowel* (that is, No. 3, or 6,) put it *before the last consonant*; as, *man*, not *man*; also, *doom*, not *doom* *

* The non-observance of Rule (a) would in some words lead to error. If *pit* were written with the vowel No. 1 *before the t*, thus *pit* it might be read as No. 3 *before the p*, producing *apt*. But when the vowel *cannot* be misread, and its sound belongs more properly to the second consonant than to the first, it should be written to the second; as in *Corinth*; *kir inth* being nearer to the sound of the word than *krinth*: so with *sanguine*, &c.

In the second method of writing *man*, Rule (c), the vowel is within a hair's breadth of the place of *e* following *n*, giving *many*. In *drab*,

(cc) These three rules do not apply, if either of the consonants is the *loop s*, which is not large enough to have vowels placed to it; as, *sit*, *same*, *noose*; in all such cases, the vowel is placed *with reference to the letter which is joined with S*.

(d) When *two vowels* come between two consonants, give one to each; as, *diary*, *quiet*.







(c) If two vowels *commence* a word, put the first *at a little distance*, and the second *close* to the consonant; as, *Æolus*. If two vowels *end* a word, put the first *close* to the consonant, and the other *at a little distance*; as, *dewy*.





(f) In making use of a double consonant, it is impossible to insert a vowel that is pronounced between the two letters of which the double consonant is composed; thus, if *fall*, the





if the vowel were put *after the first consonant*, it would be *Derby*. Another reason for adhering to the rule is this: when two consonants form by their junction an *acute angle*, there is not room to put a third place vowel between them, *after the first consonant*; as, in *Rajah*, *crouch*.

Instances, however, will arise, in which the Rules (a) and (c) may be neglected without danger; as in, *sheet*, *ma'am*; still it is advisable that the vowels should be written uniformly by all Phonographers. This will be secured, by always placing a *first* place vowel after the *first* consonant, and a *third* place vowel before the *last* consonant, except when there is an advantage in doing otherwise.




In Rule (b) uniformity will be maintained, if a *long* vowel be always written after the *first* consonant; as, *main* *coat*; and a *short* vowel before the *second* consonant; as, *men*, *cut*. There will also arise this additional advantage: "the reader will know by its *situation* whether the vowel is long or short, should it not be indicated by its *size*."

vowel *au* must be dropped, for if it were put *after* the consonant, thus,  it would be *flaw*, and if written *before* the consonant, thus,  it would be *awful*. The only way to express the vowel in *fall*, is to write the single consonants *f* and *l*; thus,  The same rule must be observed in the use of the treble and quadruple consonants: if  be put for *fled* or *flood*, the vowel that is heard between the *f* and the *d* cannot be inserted; and if the context will not readily suggest the proper word, it should be written with the separate letters *f* and *d*, and the vowel between; thus,  *fled*,  *flood*.

(*l*) When either of the consonants that have both an upward and a downward direction, enters into combination with other consonants, the vowels' places must be counted *upwards* if the stroke runs upwards, and *downwards* if the stroke runs downwards; as,  or  *leek*,  or  *push*; because the three positions of the vowels are always reckoned from the commencement of the consonant.

When either of these letters stands alone, reckon the vowels' places from *the top to the bottom*; as,  *loo*, not  also  *she*, not  &c.

RULE 4. ARBITRARY WORDS.

(*a*) Almost every letter is used to represent a WHOLE WORD; thus,  *e* stands for *the*,  *n* for *no*, &c.; a few letters stand for *short* PHRASES; thus, the stroke  *z*, stands for the phrase *it is*, &c. They are

called arbitrary words, or arbitraries, and should be committed to memory.*

It is, however, allowable, at any time, to write an arbitrary word with all its letters; thus, \vee *no*, &c.

(b) Any such word as *be*, *bee*, *pea*, *tea*, &c., will, of course, require only the \searrow *b*, or \searrow *p*, or $|$ *t*; there are a great many words thus pronounced like the *names of letters*. Any letter will necessarily represent a word of this sort, in addition to the arbi-

* These words are placed to their respective letters in pages 21, 23, 24, and 25; and an alphabetical list of them is given in pages 26, and 27. It has been considered unnecessary to burden these lists with those arbitrary words that are contained under the subdivisions of this rule, marked *b*, *c*, and *k*.

There are a few of the *vowels* that do not represent arbitraries, either because no common words contain the sounds, as *yah*; or to prevent the possibility of mistaking one word for another; thus, if the single vowel No. 2, represented a word, it might be supposed to be the vowel No. 1, written a little too low, or No. 3, written a little too high.

The only letters among the *consonants* that are not allowed to stand by themselves as representatives of words, are

pt and *bl*, lest they should interfere with the vowels *au*, *o*, and *oo*; *cht* and *shn*, that they may not be mistaken for the abbreviated *i* and *ou*. See Rule 6 (*i*);

sht, that it may not interfere with *chn*; and *zhn*, that it may not be read as *jl*.

It will, therefore, be observed, that the words printed in *italic*, and placed to the letters in pages 21, 24, 25, (*yoke*, *one*, *stretched*, &c.,) are not ARBITRARIES, but merely EXAMPLES containing the letters to which they are placed.

The letters *cht*, *sht*, and *zhn*, must never be written disjoined from another consonant, lest they should be confounded with *shn*, *chn*, and *jl*, which are *allowed* to stand alone, the two latter as representatives of *arbitrary words*, and the former in such words as \vee *ocean*, \searrow *observation*, &c., where it cannot be mistaken for the abbreviated *i* or *ou*. Instead of writing the double letters, *cht*, *sht*, and *zhn*, in words that contain no other consonant, write the single letters of which they are composed, thus, \searrow *watched*, \searrow *wished*, &c.

trary that is placed to it in the Alphabet ; thus, *c wā* will stand for *way*, as well as *where*.

If the NAME OF ANY LETTER is *similar* to the SOUND OF A WORD, such letter may be written for the word ; thus, ^v *i* will stand for *high*, ^h *ou* for *how*, ^l *fl* (pronounced *fil*) for *full*, ^m *mr* (named *mir*) ABOVE the line for *mere*, and ^o *ON* the line for *more*, ⁿ *nr* for *near*, ^t *thr* for *their* and *there*, ⁱ *tl* for *it will*, ^t *trd* for *toward*, ^s *strt* for *start*, ^s *skrt* for *skirt*, &c.*

(c) If any other word is pronounced *like* an arbitrary, the same letter will represent both ; thus, *o* standing for *so*, will also represent *sow*, and *sew* ; ⁿ *n*, *no* and *know* ; ^d *rth*, *forth* and *fourth* : ^a *ā*, *and* and *hand* ; ^h *au*, *all*, *hall*, and *haul*, &c. The practised Phonographer may extend this rule to embrace such words as are pronounced *NEARLY like* arbitraries ; thus *fellow*, as well as *follow*, may be represented by ^l *fl* ; *important* and *importance* may come under ^m *mp* ; and so with other words.

(d) In a few instances, a letter represents *two* words ; but, in all such cases, there is a great simi-

* As the pupil advances, this rule may be extended even to the writing of *l* (named *el*) for *will* and *well* ; *r* (named *ar*) for *her* and *here* ; *b* for *by* ; *f* for *if* ; *m* for *am* ; *kr* for *care* ; *rl* for *real* and *rail* ; *skr* for *square* and *score*, and so with other letters ; thus saving the time that it would take to insert the vowel. It is recommended, however, that pupils do not use this privilege till they can write with rapidity. In *reading* Phonography, the pupil will first say the arbitrary word for a given letter, and if that does not agree with the words immediately preceding, he will say the *name of the letter*, and *that* is the word, or nearly so.

larity in the *sound* ; thus, \mid *d, do* and *done* ; \searrow *bl, public* and *publish* ; \mid *mt, meet* and *might*.

(e) When the double vowels *wā* and *wě*, are used to represent words, place them *on* the line ; thus, ϵ *where*, ϵ *were* ; to keep them more distinct from No. 1, *wē* and *wī*, and because No. 3, *wah* and *wă*, are not used for arbitraries.

(f) When a word is printed thus, “for-e,” it signifies that the letter *f* represents both *for* and *fore*.

(g) The horizontal and half-sized consonants, are placed ABOVE the line for words that contain *first* or *upper-place* vowels ; and ON the line for words that contain either *middle* or *bottom-place* vowels ; as,

$\overline{\text{G}}$ od, (\ddot{o} , *first place* vowel), — g ood, (\ddot{o} , *third place* vowel) ; \frown *me*, (*first place*), \smile *may*, (*second place*).

When a word that is represented by a horizontal or small letter, consists of two or more syllables, it is the vowel in the *accented* syllable that determines its place ; thus, $\overset{\circ}{s}$ ABOVE the line for “*society*,” because the accented syllable contains a *first-place* vowel : \smile *gl* ON the line for “*glorify*,” because *o* is a *second-place* vowel : and \smile *rg* ON the line for “*regard*,” because the vowel in the last, or accented syllable, is a *third place* one.*

The only exception to this rule, is the word *any*, which is placed to *n* ABOVE the line, although it con-

* It is easy to distinguish TWO places, with regard to these letters ; but, THREE positions, two *above* the line, and one *on* the line, would not be distinguishable. It is on this account that words con-

tains a *second* place vowel in its accented syllable. It was necessary that it should be in the list of arbitraries, and it could not be placed ON the line, because it would interfere with a word of opposite meaning, *no*, which it was also needful to have in the list.

(k) When a hooked letter represents a *verb* as an arbitrary, thus, [—] *kl* for *call*, the past-tense *called* will be written by the same letter made half its length; thus, [—] (*kld*,) *called*; [!] *deliver*, [!] *delivered*;

∩ *observe*, ∩ *observed*; ∩ *remember*, ∩ *remembered*; ∩ *represent*, ∩ *represented*; &c.; according to the rule for the formation of treble consonants from all hooked letters.

taining *second* place vowels are written upon the line, together with words containing *third* place vowels; and as there is a REASON for everything in Phonography, it may be observed, that the *second* and *third* place vowels are put together in this instance, and not the *first* and *second*, because there are more words containing *first* place vowels, from which to select one to go ABOVE the line, than there are containing *second* or *third* place vowels, from which to select one to go UPON the line.

The pupil is recommended to attend to the principle of this rule, with regard to the situation of non-arbitrary words that do not fill the whole breadth of the space occupied by the writing; thus, [—] *mean*, [!] *sky*, [—] *cause*, [!] *want*, [!] *short*, &c., should be written *above* the line, and [—] *many*, [—] *grow*, ∩ *part*, &c., should be placed *upon* the line. The advantage of writing the words thus, will be found in deciphering a verbatim manuscript report; in which, most of the vowels having been omitted, they will be partly indicated in these words by their *situation*. If the Phonographer should neglect this rule in his common writing, he will not be able to attend to it in reporting. Two exceptions must be made with respect to this rule. *Him* and *himself*, should be written ON the line, in order that they may not be mistaken for *me* and *myself*, when the vowel happens to be omitted. *Men* should be put ABOVE, and *man* ON the line, in order to preserve a distinction between them, under the same circumstance.

(l) Compound words, made up of arbitraries, may be reduced to their primitives; thus, $\overset{\circ}{\circ}$ *also*, (all, so), \wedge° *cannot*, (can, not), $\overset{\circ}{\searrow}$ *into*, (in, to), $\overset{\circ}{-}$ *income*, $\overset{\circ}{\rangle}$ *always*, $\overset{\circ}{\rangle}$ *therein*, &c.

(s) The plural of any arbitrary may be written by adding *s* to the letter that represents the singular; thus, $-$ *object*, $\overset{\circ}{-}$ *objects*, \rightarrow *remark*, \rightarrow *remarks*, \downarrow *heart*, \downarrow *hearts*, \downarrow *word*, \downarrow *words*, &c.

(t) Any other word derived from an arbitrary, may be written by putting the additional letters separately; as, \swarrow° *generality*, \rangle_{\perp} *systematic*, &c.

RULE 5. PREFIXES AND AFFIXES.

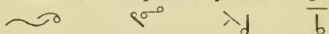
A prefix or an affix must not be joined to the other part of the word; thus, $\uparrow \div$ *transact*, $\swarrow \cap$ *element*.

When the single consonant *ng* follows the preceding letter, without an *angle*, it is better to write *it* than the *terminational dot*; thus,

wrong, bring, being, spring, long, willing, feeling.

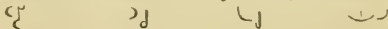


S may be added to an affix or termination, in the same manner as it may to an arbitrary; thus, *monuments*, *subscriptions*, *upwards*, *kingdoms*.



An arbitrary word may be used as a prefix or affix; thus,

understand, *downwards*, *forward*, *unchristian*.



It is allowable to use any prefix or affix that is si-

milar in sound to one in the tables, pages 32, 33 ; as, *enterprise*, *indivisible*, *signature*, *recognise*.

RULE 6. ALLOWABLE ABBREVIATIONS.

(a) Write the *second* person singular of verbs, like the *third* ; thus, *∩* *shall* and *shalt*, *∩* *would* and *wouldst*, *o* *has* and *hast*. *Thou loves* (for *lovest*) *righteousness*, and *hates* (*hatest*) *wickedness*.

(b) Abbreviate long words, either by *intersection*, writing any two prominently sounding letters across each other ; or by *contraction*, leaving out the latter part of the word.*

INTERSECTED WORDS.

Beneficial, benevolent, everlasting, notwithstanding,

gratification,

regeneration,











nevertheless.

Let the beginning of the second letter cross the middle of the first, or the middle of the second letter cross the end of the first, as it may be convenient.

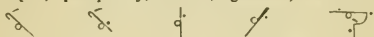
CONTRACTED WORDS.

Extraordinary, extravagant, manufacture.

* A list of all the words which it is expedient to abbreviate in this manner, in order to take a verbatim report, will be given in a work which the author has commenced, entitled "Phonography adapted to Reporting," and which will be published, with the least possible delay, for the use of Reporters.

(c) Abbreviate the following phrases thus,  as far as,  as well as,  as much as,  as soon as,  as good as,  as great as,  as cheap as,  as dear as,  as early as,  as long as, &c., making the loop twice the usual size.*

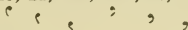
(d) The hook of *pr*, *tr*, *chr*, and *kr*, may be omitted, when these letters follow a straight stroke in the same direction, terminated by *s*; thus, prosper, prosperity, taster, gesture, ex~~cr~~uciate;



because, in adding the single consonants *p*, *t*, *ch*, and *k*, the circle would be placed on the *other* side.

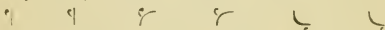
(h) The aspirate in connection with the single vowels, may be expressed in this manner,

he, ha, hab, haw, ho, hoo,





as, in the words











heat, bit; hale, hell; halve, have;



haul, holly; home, hum; hoof, hoop.



The pronouns *he* and *who* should therefore be written thus,  *he*,  *who*.

* When the pupil is so far advanced as to think of *reporting*, he may, even in his private writing, adopt the reporting principle of joining any arbitrary words that commonly occur together; such as,  *I have*,  *you will*,  *cannot*,  *it will be*,  *it will not*,  *to be*,  *may be*, &c. Words and sentences may also frequently be briefly expressed by their leading sounds; thus,  *must be*,  *which it will be*,  *Give us this day*, &c. Numerous abbreviations of this kind will be given in "*Phonography adapted to Reporting*."

(i) The double vowels *i* and *ou*, when written for arbitrary words, may be abbreviated thus, ' *I*, / *how* ; the pupil is recommended to strike them *upwards*.

(l) When a hooked letter follows the circle *s*, and is of difficult formation, the hook may be dispensed with, and the writing will remain almost as clear as though it were inserted ; thus,

explore, explanation, disclaim, disclaimer,



manuscript,

described,

discourse,

disagree.



RULE 7. PRACTISE AND PERSEVERE.



STOPS may be written thus: : *comma*, .. *colon*, × *period*. They should, however, generally be omitted, and spaces be left instead. Only *three* stops are necessary to indicate the various divisions of a sentence : the *comma*, to mark or *cut off* the smallest part of a sentence ; the *colon*, to separate a *principal member* ; and the *period*, to show the *completion of the idea*. By using two intermediate stops between the *comma* and the *period*, much confusion has arisen in punctuation ; there being no absolute rule to determine where the semicolon and where the colon should be inserted. The pupil may write the notes of *interrogation* ? *exclamation* ! *brackets* [] *paren-*

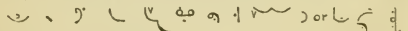
theses () and *quotation marks* " " as usual, but the parentheses must be twice the length of the letter *th*. The *hyphen* is ... The mark for *irony* is ^oı

The **ACCENT** is indicated by drawing a line across the accented letter ; thus, $\sqrt{\infty}$ *bc'low*, $\sqrt{\infty}^r$ *bi'l'low*.

Mark **EMPHATIC** words and sentences, as in long hand manuscript, by drawing one, two, or more lines underneath ; a *single line* below a *single word*, must be made *wave-like*, to prevent its being mistaken for the letter *k*.

INFLECTIONS.—The *rising* inflection may be marked thus, \oslash and the *falling* inflection thus, \ominus The *circumflex*, which is the union of the rising and falling, or falling and rising, may be indicated by uniting these two marks ; thus, $\oslash\ominus$ *rising 'circumflex*, $\ominus\oslash$ *falling circumflex*. These signs should be placed over any word on which it may be required to express the inflection.

FIGURES, and the character for *et cetera*, (&c.), write as usual, or express the words in Phonography :

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, &c.




EXERCISES

IN

PHONOGRAPHY.

PSALM 23.—(Addison.)

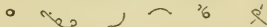
The Lord my pasture shall prepare,



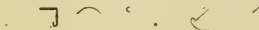
And feed me with a shepherd's care,



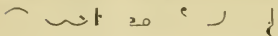
His presence shall my wants supply,



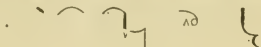
And guard me with a watchful eye;



My noon-day walks he shall attend,

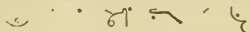


And all my midnight hours defend.

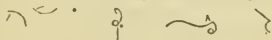


2

When in the sultry glebe I faint,



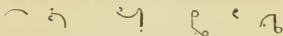
Or on the thirsty mountains pant;



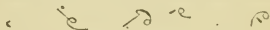
To fertile vales and dewy meads,



My weary, wandering steps he leads;



Where peaceful rivers, soft and slow,



Amid the verdant landscape flow.

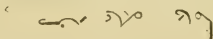


3

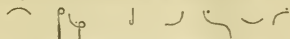
Though in the paths of death I tread,



With gloomy horrors overspread;



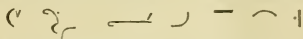
My steadfast heart shall fear no ill,



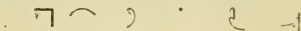
For thou, O Lord, art with me still ;



Thy friendly crook shall give me aid,



And guide me through the dreadful shade.



4

Though in a bare and rugged way,



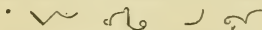
Through devious lonely wilds I stray,



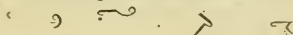
Thy bounty shall my pains beguile ;



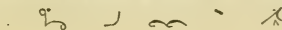
The barren wilderness shall smile



With sudden greens and herbage crowned,



And streams shall murmur all around.



PSALM 103.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

APPENDIX.

Foreign Sounds and Provincialisms.

SINGLE VOWELS.—The long vowel No. 7, heard in the first syllable of *aside*, *Mamma*, &c., (See Introduction, note on paragraph No. 13,) is expressed by a small circle, thus \circ placed in the middle of a consonant; as, $\overset{\circ}{y}$ *aside*, \sim *Mamma*. The single vowels Nos. 2 and 5 are the nearest to this sound, as to the conformation of the chamber of the mouth by which it is produced. To express it in long hand we adopt the digraph *uh*.

The French *u*, which is a closer pronunciation of *oo* than the English method, is represented by the same mark, put in the place of *oo*; thus, \mid *tu*.

DOUBLE VOWELS.—*Y* preceding *uh* is represented thus, \circ *W* preceding *uh* is represented thus, \circ

The Angular set of double vowels, page 21, consists of eight, three of which are spoken in pure English, namely, *i* (composed of Nos. 3, 1), *oi* (4, 1), and *ou* (4, 6).



| <i>Long.</i> | | <i>Short.</i> | |
|---------------------------------|--|------------------------------|-------------------------------|
| 2,1. \bar{a} \bar{e} | \angle \| pays, <i>Fr.</i> | \check{e} \bar{a} | \angle \| say, <i>prov.</i> |
| 2,6. \bar{a} $\bar{o}\bar{o}$ | \angle few, <i>Prov.</i> | \check{e} $\bar{o}\bar{o}$ | \angle vow, <i>prov.</i> |
| 3,1. ah \bar{e} | \vee $\Phi\alpha\iota\upsilon\omega$ | \check{a} \bar{e} | \vee time* |
| 3,6. ah $\bar{o}\bar{o}$ | \vee cow, <i>prov.</i> | \check{a} $\bar{o}\bar{o}$ | \vee cow, <i>prov.</i> |
| 4,1. au \bar{e} | \wedge \| boy | \check{o} \bar{e} | \wedge \| pint, <i>prov.</i> |
| 4,6. au $\bar{o}\bar{o}$ | \wedge now, <i>prov.</i> | \check{o} $\bar{o}\bar{o}$ | \wedge pound |
| 5,1. \bar{o} \bar{e} | \succ \| voi, <i>Ital.</i> † | \check{u} \bar{e} | \succ \| noisc, <i>prov.</i> |
| 5,6. \bar{o} $\bar{o}\bar{o}$ | \succ no, <i>prov.</i> | \check{u} $\bar{o}\bar{o}$ | \succ bows, <i>prov.</i> |





* The double vowel *i* (3,1), heard in the polite pronunciation of *time*, *five*, &c., is really compounded of the indistinct vowel No. 7 with No. 1.

† This double vowel is heard in the words $\overset{\circ}{S}$ *Stoic*, $\overset{\circ}{J}$ *Joey*, (Joseph) \sim *owing*, &c.; but as the sound is very rare in the English language, it has been deemed prudent to keep it out of the list in page 21, lest it should confuse the learner.


TREBLE VOWELS.—*Y* and *W* (which are in fact *e* and *oo*) will precede all the Double Vowels of the Angular Series, equally as they will the *single* vowels. The treble vowels thus produced are represented in the following manner:

| <i>Long.</i> | | <i>Short.</i> | |
|--------------|---|---------------|---|
| yā ē | ⌈\| | wā ē | ⌈\| |
| yā ōō | ⌈\| | wā ōō | ⌈\| |
| yah ē | ⌈\| | wah ē | ⌈\| |
| yah ōō | ⌈\| | wah ōō | ⌈\| |
| yau ē | ⌈\| | wau ē | ⌈\| |
| yau ōō | ⌈\| | wau ōō | ⌈\| |
| yō ē | ⌈\| | wō ē | ⌈\| |
| yō ōō | ⌈\| | wō ōō | ⌈\| |
| yě ē | ⌈\| | wě ē | ⌈\| |
| yě ōō | ⌈\| | wě ōō | ⌈\| |
| yă ē | ⌈\| | wă ē | ⌈\| |
| yă ōō | ⌈\| | wă ōō | ⌈\| |
| yǒ ē | ⌈\| | wǒ ē | ⌈\| |
| yǒ ōō | ⌈\| | wǒ ōō | ⌈\| |
| yŭ ē | ⌈\| | wŭ ē | ⌈\| |
| yŭ ōō | ⌈\| | wŭ ōō | ⌈\| |

CONSONANTS.—The guttural semivocal *kh*, (pronounced *ckh*) and its flat sound *gh*, (called *ghe*), heard in German, Welsh, Hebrew, &c., is expressed thus,  or, when it may be more distinctly joined to other letters, thus,  This letter must be made twice the length of the curves for *n* and *m*; and to represent *l* and *r* added to it, it may be *hooked*, according to the law observed with the other semivocals. This guttural sound, like all others, must be *heard* before it will be understood.

The French nasal sound in  *mon*  *enfant*, &c., is written in the same manner as the English nasal in  *long*,  *sang*, &c.; but care must be taken, in reading French, not to give this sound so hard an utterance as it has in English.

The Welsh *Ll* is represented by the heavy *l* 

The rough trilled *R* is written thus 

As these two sounds do not occur in English, the signs are used as a convenient mode of expressing the double consonants *lr* and *rl*.

The Characters cut on Wood, by J. L. Whiting, Bristol.

John and James Keene, Printers, 7, Kingsmead-street, Bath.

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